Art Gallery of Ontario

THE GALLERY

VOLUME 2 NUMBER 4 APRIL & MAY 1980 A PUBLICATION OF THE ART GALLERY OF ONTARIO

Influence of Lismer still felt as Gallery School celebrates its fiftieth anniversary

By Earl Damude

On May 16 there will open in Gallery E what James Williamson, Head of Education at the Art Gallery of Ontario, calls a "celebration" to mark the 50th anniversary of the Gallery School.

Children's drawings, paintings and sculpture will highlight the display, which will include audio-visual presentations and photographs depicting the past 50 years of art education at the Gallery. Invitations will be sent out to former students and teaching staff of the Gallery School to attend the opening ceremonies on May 16 and also to visit during the two and a half month celebration.

The Gallery's education program, one of the best of its kind in North America both in the quality of its activities, and in the variety of its services, came into existence through the enthusiasm and dedication of Arthur Lismer, a member of the Group of Seven and certainly the "father" of art education in this country.

As early as 1926, shortly after the Walker Court and new wings of the Art Gallery of Toronto were completed, Arthur Lismer became a member of a new committee at the Gallery whose duties it would be to promote art education. Even at that time Lismer was planning a program of co-ordination with the schools for lectures on art.

A detailed story of the role the Gallery played in the growth of art education is given in a book projected for publication during the celebration. Gallery School art history instructor Shirley Yanover compiled research and interviews to produce this intimate history of the Gallery School.

By October 1926 the Gallery Education Committee was looking for "a competent person to supervise and complete arrangements initiated by the Committee." Undoubtedly Lismer saw himself as the educational supervisor at the Art Gallery of Toronto and in 1927 he left his job as vice-principal of the Ontario College of Art and moved to the Gallery. He felt his work at the Gallery would enable him to shape its education policy in the image of his own ideas about art, children, the community and life itself.

And that is exactly what did happen. The Gallery was on the verge of its first period of growth and influence in the community and Arthur Lismer, as supervisor of education, became deeply involved.

He immediately drew up an ambitious program. A large part of it involved working with children because, as he said, "it is through the children that we wish for a new world, in which art and beauty may find a place in the common expression of living." Ms. Yanover says in her book, "this idea was at the heart of everything Lismer did at the Gallery. It was the originating idea of every class he began and every program he developed."

In the program were art appreciation courses, courses for teachers and students, exhibitions which could be taken to the schools, regular series of lectures and the establishment of a library for books, periodicals and slides. Lismer thought the Gallery should become a community centre as well as a showplace for art.

Lismer's great contribution to the Gallery School was in his insistence that art become part of the natural development of the child. He wanted to keep the instruction innovative and flexible so that children could express what they saw through their own eyes and their own techniques. He wanted to keep art education independent, not to try to fit it into some stereotyped curriculum, to preserve the spontaneity of art itself as an expression of living.

One of the Gallery's classes for children being held on a Saturday early in May 1934. The girls seem to be on one side of the fence and the boys on the other. Whether this was shyness or policy has not been recorded. Arthur Lismer, a member of the Group of Seven and Supervisor of Education at the Gallery is shown standing in the midst of the students.

To keep the growth of the Gallery School in perspective one must remember that the Lismer years at the Gallery lasted for only about a decade. He left in 1938 for a year at Columbia University, then to the National Gallery in 1939 and from there to Montreal for a long and successful career.

During the 40s the education program of the Gallery carried on but it had its ups and downs mainly because of the war and the reconstruction period following peace. The programs grew again during the 50s and in 1954 the present Head of Education Services, Jim Williamson, took over the practical classes. Before coming to the Gallery he had been a practising artist for a number of years after graduating from the Winnipeg School of Art and the Ontario College of Art.

Williamson carried on the re-vitalizing of the Gallery School. He felt that in the decade since Lismer had left, the emphasis had shifted too much toward other arts of theatre, puppetry and crafts and he began to put the emphasis back on drawing, painting, printmaking and sculpture.

In the early '60s Williamson started the scholarship programs in which talented secondary school students were recommended by their teachers for classes at the Gallery.

He also changed the character of the adult classes toward provision of courses not available elsewhere. All courses at the Gallery School were taught by producing visual artists, a practice carried on today, and a fundamental

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Jewish marriage contracts are art forms as well as legal documents, exhibition shows

By Glenda Milrod

Jewish marriage contracts form a specialized area within the study of illuminated manuscripts. Their art forms vary from country to country reflective of artistic movements of their times as well as the social status of the families involved. Some are totally unadorned; others are magnificently embellished with formal intricate ornamentation. These contracts have a history of nearly twenty-four centuries and are still being used and commissioned today.

The selection of *ketubot* exhibited in Gallery E at the Art Gallery from March 28 to April 27 is mainly drawn from the Cecil Roth Collection, Beth Tzedec Museum, Toronto. Ranging from the mid-seventeenth century to the present, the 38 manuscripts shown represent world-wide sources.

Works include selections from Italy, India, France, England, Israel, Russia and Afghanistan as well as contemporary manuscripts from Canada. Among highlights from the exhibition is a magnificently illuminated 1645 *ketubah* from Venice. Italian manuscripts are traditionally designed in an architectural form embellished with intricate flora and fauna motifs. This piece has particularly spectacular peacocks depicted in royal blue with gold plumage.

Ketubah, literally "a writ," was a document transcribing in legal terms the conditions of the marriage agreement. It comprised provisions based upon Biblical and Rabbinical legislation as well as additional conditions agreed upon by the two parties.

The Rabbinic insistence that no man shall live with his wife without giving her a *ketubah* proved to be a wise protective instrument of women's rights. By the existence of this document, the wife was no longer considered a concubine and the husband could not dictate his whims as he pleased. It became the way, bound by the Code of Jewish Law (nuptual agreement), that "... one is forbidden to dwell with one's wife, even a short time, without having a *ketubah*."

As recently as 1979, a case regarding an Orthodox Jewish husband wanting to divorce his wife, but not giving her permission to remarry, came before the Supreme Court of New York State. The *ketubah* in this case was considered a civil contract enforceable by the courts. This ruling forced the hand of the husband to give his wife a *get* (Bill of Divorcement) and therefore legally divorcing and providing her with the right to remarry.

In Canada, similar cases have presented themselves. In accordance with the findings of the Queen's Bench of Manitoba, a case for divorce was presented before the civil courts at which time a divorce was granted. The court felt that it was not under its jurisdiction to force the husband to go before the *Bet Din* (Rabbinical Court) and secure a *get* for his ex-wife as this would be forcing a civil court decision on a religious court of authority. The wife, having remarried after the civil divorce was granted, found herself in the position of not being divorced in accordance with her Orthodox beliefs and all children born to her from her second marriage would be considered illegal in the religious courts. Since her husband was not compelled to seek a *get* for her, he did not do so, and therefore her civil marriage was not religiously recognized. Leave to appeal to the Supreme Court of Canada with respect to this decision was subsequently refused. However, the *ketubah*, in its printed form today, is used and presented to the bride as part of her Jewish wedding ceremony. It is only binding in regard to religious jurisdiction and a standardized form has been adopted.

Hebrew illuminated manuscripts reflected the styles of their regions of origin chronologically and stylistically. *Ketubot*, created for the marriage

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Volunteers promote membership and raise $2 million in past thirty-five years of service

By Joyce Rowland

Thirty-five years ago, John Lyle, President of the Art Gallery of Toronto, suggested a committee of women be founded "to foster interest in the Art Gallery of Toronto and to promote membership." Hardly was the suggestion uttered, and in a tradition that survives to this day, action was taken. The Committee, headed by Lady Kemp, was known as the "Women's Committee." The name was changed to Volunteer Committee in 1974 thus enabling a broader base for membership–there are now men and women serving on the Committee.

In 1945, membership in the Gallery was just over one thousand. The first committee event was "Flower Week," an exhibition of flower arrangements, flower paintings and lectures on flower arranging. The attendance for the week was over 6,000. Not a bad beginning toward 'fostering interest'!

An off-shoot of Flower Week was the formation of the Garden Club of Toronto which has continued the Flower Show based on that first exhibition at the Gallery. This event was followed immediately by two more major projects: a Folk Festival involving 56 ethnic groups and attracting 27,000 visitors, and an exhibition from Chicago, *The Thorne Rooms*, with an attendance of 78,000. These early successes set the stage for projects and programs initiated and organized by the committee throughout the years. These projects have fulfilled their purpose of stimulating the interest of the community in the Gallery and increasing membership. The membership of the Gallery is at this time 42,000; a generous percentage of this number have joined as a direct result of Volunteer Committee efforts.

Study groups, visits to local, national and international collections, lectures, curatorial tours and close collaboration with the Education Services of the Art Gallery of Ontario have been and remain very important aspects of volunteer commitment.

A sincere interest in art and the awareness of the importance of this institution to the quality of life of the community is the prime attraction to the Art Gallery of Ontario for its dedicated volunteers. The first sale of Canadian art took place in 1947 and was held for the following 17 years. These sales had a very strong influence in the increase of public awareness to Canadian art and, of course, gave support to Canadian artists, always a major concern of the committee.

With the growth of commercial galleries in the city, art sales were no longer necessary and so, in 1965, the Art Rental Service was inaugurated. Art Rental Service continues the splendid approach of service and support to artists, dealers and public with a fine gallery, changing exhibitions and a collection of over 1,000 works of art.

A Purchase Fund was started in 1947 and in 1950, Dr. Anthony Blunt sent a selection of works by English artists from which a painting by Ben Nicholson became the first gift to the Gallery to be made by the Volunteer Committee. The works of art the committee helped to purchase now number 92 and among that number are many important pieces.

Since 1960 the committee has concentrated on international contemporary art with an emphasis on the New York School. The acquisitions which have resulted, from Motherwell's *In Grey with Parasol* of 1947 to key examples of Abstract Expressionism, Pop Art, Minimalism and, most recently, Post-Minimalism, form the core of the Gallery's contemporary collection, and are in constant demand for major exhibitions around the world.

Though money-raising has never been stated as a primary purpose of the Committee it has been done with great panache whenever a need for funds was indicated. In the early years volunteers supported housekeeping needs, supplying dishes, ash trays, vases, sofas, kitchens, kitchen utensils, lights and so on. Their first major gift was funding to support a study for the restoration of The Grange and, further to the study, to support the restoration. For three years many imaginative means were found–a newspaper art supplement with an art game, a three-day fair called KaleidAGO, and a grand party called "Deck The Grange." The end result was $250,000 to The Grange Fund.

When the building campaign was started for Stage II expansion of the Gallery, the volunteers were able to persuade the Government of Ontario to allow them to run the first of the legalized lotteries held in Ontario and through that source raised $618,000 for the new building. One of the oddest money raising efforts was a giant Bingo game held in Maple Leaf Gardens which added another $39,000 to the Building Fund. Funds have also been donated to Gallery departments for specific needs; Audio-visual for slides, the Library for publications and Public Affairs for development. Donations have not always been directed to the Art Gallery of Ontario; $21,000 was raised for the Relief Fund for Art Restoration in Italy.

The present sources for funds for the

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Henry Moore, British, born 1898
Warrior with Shield, 1953-54
Bronze, 152.4 x 66.1 x 82. 6 cm
Gift from the
Junior Women's Committee Fund, 1955

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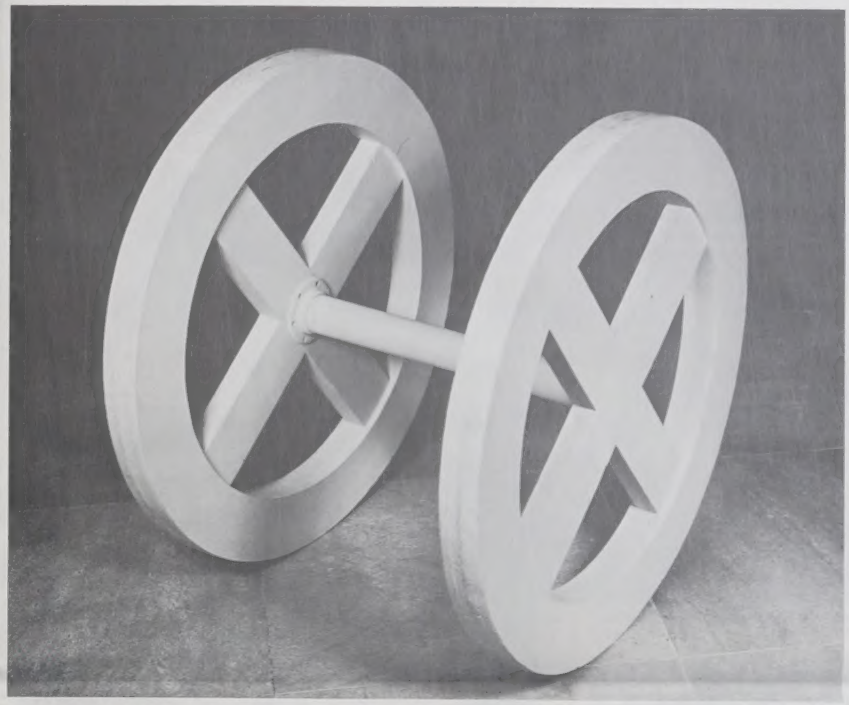

Volunteers *continued from page 2*

purchase of works of art and for The Grange are the Volunteer Committee's on-going projects: The Reproduction Shop, The Jewellery Shop, Art Rental Service, Art Tours, and Gallery Hoppings.

One cannot help but be impressed by the magnificence of the efforts made which have resulted in donations of approximately $2 million in the past thirty-five years. Time, which is so valuable and is given so freely by the Volunteers, must also be an acknowledged addition to that gift.

Committee members have not overlooked the importance of sharing their resources or learning with others. In 1952, they organized the first conference of Women's Committees of Art Museums in Canada and the United States. Now known as the VCAM (Volunteer Committees of Art Museums) they continue to meet and exchange information every three years.

OVCAM (Ontario Volunteer Committees of Art Museums) was established in 1970. In 1972, two members of the Committee attended the first session of the World Federation of

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Robert Morris, American, born 1931
Wheels, 1963
Wood and metal, 121.3 cm
Gift from the Volunteer Committee Fund, 1977

Franz Kline, American, born 1910-1962
Cupola, 1958-60
Oil on canvas, 198.1 x 269.9 cm
Gift from the Women's Committee Fund, 1962

Jewish marriage contracts *continued from page 1*

celebration reflect specific motifs found continually in Judaic tradition such as the rampant lion, representative of the lion of Judah; the three crowns of Torah, Priesthood and Kingdom; the tablets of Law in reference to the desert tabernacle and the Temple. Part of the adornment consists of written verses from the Bible and the Talmud in praise of love, happiness in marriage and with traditional good wishes appropriate to the occasion drawn from Proverbs, Ruth, Isaiah, Deuteronomy, Psalms, Genesis and others. In spite of the diversity that exists, the singular unifying factor is to beautify.

In designing the manuscript, the layout, the placement of illustrations, initial words and linear decorations had to be established. This was usually the responsibility of the scribe. The remaining decoration was left to other craftsmen. The illuminator illustrated the manuscript in accordance to the chief scribe's directives and the addition of colour and gold was accomplished by an apprentice.

Most Hebrew manuscripts were written on parchment but paper was also used for writing and decorating. Aside from the motifs, the text was often placed within horizontal rulings and vertical marginations. The traditional text was always written in the Aramaic language using varying Hebrew scripts.

The exhibition has been organized by Extension Services and will circulate throughout Ontario. A colour poster and illustrated catalogue (produced with financial assistance from Mr. Samuel Shopsowitz) are available in the Gallery Shop●

Glenda Milrod is an Exhibition Producer with the Art Gallery of Ontario Extension Services. She organized the exhibition Ketubah: The Jewish Marriage Contract.

Above right
A Jewish marriage contract, or *ketubah*, inscribed and illuminated on parchment. Made in Venice, Italy, in 1645, this is the oldest manuscript in the *Ketubah* exhibition. Courtesy of the Cecil Roth Collection, Beth Tzedec Museum, Toronto

Right
A *ketubah* inscribed and illuminated on parchment in Gibraltar, 1772. 80 x 56.2 cm. Courtesy of the Beth Tzedec Museum, Toronto

Left
Inscribed and illuminated on paper, this *ketubah* was made in Constantinople, Turkey, 1863. 82.5 x 51.6 cm. Courtesy of the Beth Tzedec Museum, Toronto

Gallery School *continued from page 1*

policy of the program.

Out of that continuing emphasis on practical art education has grown the Activity Centre which was incorporated when the new Stage II Canadian Wing was built. With this fine and unique facility Williamson and Jim Thornton, now Head of the Activity Centre and the Gallery School, are evolving new techniques in art education. It is a tremendous advantage to be able to combine art education and art appreciation under the same roof, says Thornton. "Because of this combination of facilities we are following closely Lismer's requirements for sound art education, nourishing one's own creativity in an atmosphere of real involvement in visual art."

We put one question to Jim Williamson at the end of our interview. "Are the children today any more or any less interested in art than they were 25 years ago when you started at the Gallery?"

"Art is something every child wants to do. I'm convinced that any 5-year-old is delighted to paint or draw. Maybe some will develop other interests later but we have found that the more opportunities we offer in the Gallery School the more children come to us. I think children and adults today are more aware of art than they were 25 years ago and I like to think we had a hand in making it so."●

Inside the Gallery's Art Centre. Students taking instruction in sketching and painting in the spring of 1934.

New admission rates made necessary by rising costs

Beginning April 1, general public admission charges at the Art Gallery of Ontario will be $2 for adults, 75¢ for students and 50¢ for children 12 to 16 years of age. On Thursday, April 3, from 5:30 to 9 pm, and every Thursday evening thereafter, admission will be free for everyone.

Free admission at all times continues to be one of the major benefits to Gallery members.

This is the first change in Gallery admission in over three years. Since January, 1977, rates have remained $1 for adults and 50¢ for students, the lowest such charges for any major cultural institution in Toronto.

The new admission rates reflect the need for the Gallery to close the gap between rising operating costs and existing revenue. Annual operating grants from federal, provincial and municipal sources cover a major portion of current operating costs, with Ontario's Ministry of Culture and Recreation providing the largest grant.

However, in order to meet continually rising expenses, the Gallery must raise additional income ●

Aba Bayefsky, now a professor at the Ontario College of Art, is shown working on an oil painting in Allan Gardens, Toronto, while he was a student of the Children's Art Centre in 1939.

Dennis Reid, Curator of Historical Canadian Art, leads a throng of visitors through the Historical Canadian collection during the members' special Spring Preview evening at the Gallery.

Events

Exhibitions

To Found a National Gallery: The Royal Canadian Academy of Arts 1880-1913

Sam and Ayala Zacks Wing
Saturday, May 24–Sunday, June 29
Members' Preview Friday, May 23

Robert Harris, Canadian, 1849-1919
The Newsboy, 1879
oil on canvas, 21 ¼ x 17 ⅛ in.
Harris was a charter member of the Royal Canadian Academy of Arts.

Both the National Gallery of Canada and the Royal Canadian Academy of Arts are celebrating their centenaries this year, and this exhibition, organized by the National Gallery, traces the history of the RCA from its inception until 1913, when the National Gallery Act effectively separated the two institutions. The exhibition is not simply commemorative in nature, however, but reveals the principal artistic concerns of the period in the work of such prominent academicians as Lucius O'Brien, George Reid, Robert Harris and Marc-Aurèle de Foy Suzor-Coté. A *Journal* and a book-length treatment of the subject are available in the Gallery Shop.

Gallery School Fiftieth Anniversary
Gallery E
Opens May 16
See feature article, page 1

Six Looks
Mezzanine Corridor
through Sunday, May 5

The National Art and Culture Centre Georges Pompidou, Paris, as seen by six contemporary French photographers: Robert Doiseau, Martine Franck, Richard Kalvar, Claude Raimond-Dityvon, Marc Riboud, Jean-Loup Sieff. An exhibition devised by the Service of External Relations of the Georges Pompidou Centre, Paris, France. Sponsored by the Department of Cultural and Scientific and Technical Relations of the Ministry of Foreign Affairs, and presented with the assistance of the French Consulate.

Louis Comtois: Paintings 1974-1979
Gallery of Contemporary Art
through Sunday, April 27

An exhibition of 12 large scale paintings by a Canadian artist who has received considerable attention in France and his native province of Quebec, but whose work is as yet little known in the rest of Canada. Catalogue available to subscribers and in the Gallery Shop.

Humorist Walter Trier: Selections from the Trier-Fodor Foundation Gift
Print and Drawing and Trier Galleries
through Sunday, May 25

Walter Trier (1890-1951) is perhaps best known as an illustrator of children's books and as a gently humorous observer of everyday life. Catalogue available to subscribers and in the Gallery Shop.

Master Drawings from the Ingrid and Julius S. Held Collection
Margaret Eaton Gallery
through Sunday, April 27

An exhibition of 60 drawings selected from the extensive collection of Prof. Julius Held, the well-known Rubens scholar. Among the master draughtsmen represented are Agostino Carracci, Peter Paul Rubens, Giovanni Domenico Tiepolo and Max Pechstein. Catalogue available in the Gallery Shop.

Ketubah: The Jewish Marriage Contract
Gallery E
through Sunday, April 27

The issuing of beautifully illustrated and hand-scribed marriage contracts (*ketubot*) has been part of the Judaic marriage ceremony since the mid-fifth century before the common era. This selection of illuminated manuscripts is mainly drawn from the Cecil Roth Collection, Beth Tzedec Museum, Toronto. See feature story in this issue.

This exhibition has been organized by the Art Gallery of Ontario Extension Services and will circulate throughout the Province of Ontario. Illustrated catalogue and colour poster available in the Gallery Shop.

Transformations in Modern Architecture
Sam and Ayala Zacks Galleries
through Sunday, April 27

This exhibition examines the diversification of modern architecture that began in the late fifties and that, from 1960 to the present day, has created a new freedom to explore alternatives in theory and practice. The exhibition was organized by The Museum of Modern Art, New York through the generous support of The Graham Foundation for Advanced Studies in the Fine Arts and PPG Industries Foundation.

The Innovative Image
Art Rental Gallery
through Sunday, April 13

Contemporary works show the developing use of the image in non-traditional ways. Michael Snow, Suzy Lake and Howard Simkins are among the artists represented.

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Films on museums mark special day

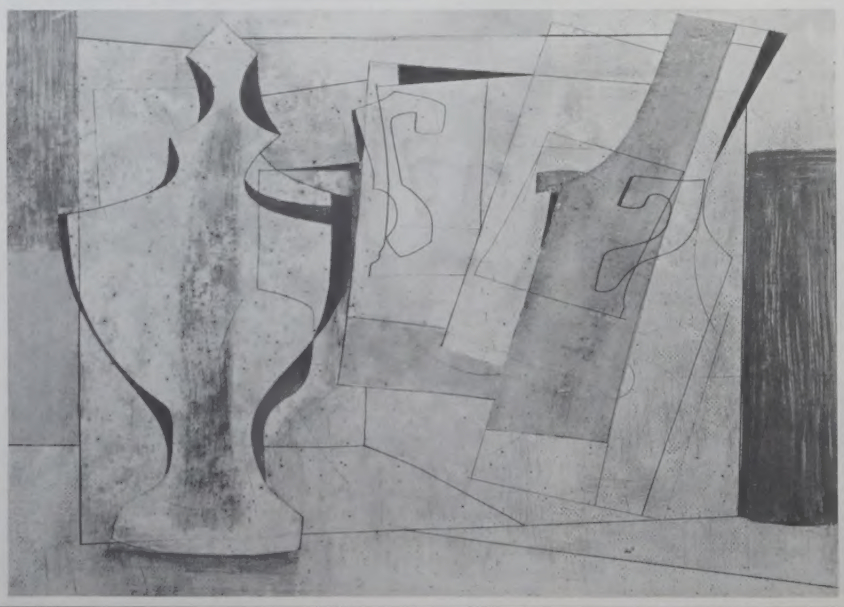
This year, International Museums Day is being held on Sunday, May 18. The Art Gallery of Ontario will celebrate the occasion with a special, day-long program of events.

Free coffee and lemonade will be served in the main lobby all day.

Films on museums will be shown in Orientation Rooms 2 and 3. They are: *The Louvre: a Golden Prison*, 1966, 45 minutes; *The New National Gallery in Berlin*, 1968, 18 minutes; *Peggy Guggenheim: Art in Venice*, 1975, 44 minutes; and *The National Gallery of Art, Washington*, 1967, 44 minutes. All films are in colour and will be shown free of charge throughout the afternoon.

The Gallery Shop will feature a special display of museum books, the Hands On room for children will be open, and the whole family may enjoy a Try Your Skill art studio session in the Activity Centre •

Ben Nicholson, British, born 1894
Still Life, June 1948, 1948
Oil on board, plastic preparation
36.8 x 52.1 cm
Gift from the
Women's Committee Fund, 1950



Volunteers *continued from page 3*

Friends of Museums in Barcelona and since then and at the request of the WFFM have organized the Canadian Federation of Friends and are represented on the council of the World Federation. For special exhibitions and events the Committee has reached out to the community to augment its numbers. The most outstanding example of this was the wonderful response to the need for 1500 volunteers for the *Treasures of Tutankhamun*. The organization and administration of that large group of helpers was ably undertaken by the Committee.

William Withrow, the Director of the Gallery says that the value of the Volunteer Committee cannot be understated. "They have been unstinting with time, support and talent. As ambassadors of goodwill, as warm and welcoming hosts, their highly professional approach to the myriad of activities undertaken is unmatchable. The Art Gallery of Ontario is grateful to the Volunteer Committee and congratulates and thanks them for 35 years of superb service." •

Volunteer Week Observed

Volunteer Week will be celebrated in Canada this spring from April 20 to 26. The Trustees and staff of the Art Gallery of Ontario salute the dedication, creative enthusiasm and hard work given the community by volunteers such as our own. They are to be congratulated for their public service •

Events *continued from page 6*

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw and Leonard Galleries
Fourteenth through twentieth century paintings from the Gallery's permanent collection and long-term loans, nineteenth and twentieth century sculpture and major paintings from the contemporary collection.

Georgia Ridley, John Ridley and J.S. McLean Galleries
Selections from the permanent collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the permanent collection.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the generous Moore gifts.

Extension Services

During April and May, Extension Services will be circulating the following exhibitions:

Helen Duffy: Colour Diary
Parry Sound Public Library
April 18–May 11

Eisenstein: Drawings for the Theatre
Aurora Public Library
April 7-20

Figures & Portraits of the Thirties & Forties
Art Gallery of Peterborough
May 1–June 8

Brian Kelley: Intaglio Printing
New College, University of Toronto
April 9-30
Parry Sound Public Library
May19–June 9

Ketubah: The Jewish Marriage Contract
Woodstock Public Library and Art Gallery
May 8–June 1

Drawings from Punch
Burlington Cultural Centre
April 3-27
Atikokan Centennial Museum
May 19–June 14

Selected Impressions: Recent Acquisitions of Master Prints from the 15th to the 20th Century
Thunder Bay National Exhibition Centre
April 4-24
the Gallery/Stratford
May 2-25

Artists with their Work

David Buchan
White Water Gallery, North Bay
April 11 & 12

Michael P. Czerewko
Kingston Artists' Association Inc.
April 9–May 11

John McKinnon
Art Gallery of Brant, Brantford
May 8-31

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.

Tuesday through Friday, 12:15 pm
Short talks by Gallery docents featuring works of art in the permanent collection. Come and stay for lunch.

Wednesday and Thursday, 2:00 pm
Hour-long talks by Gallery docents on temporary exhibitions of special interest.

Thursday, 7:30 pm, Saturday and Sunday, 2:00 pm
Talk of the Week–talks on special topics related to the collection or temporary exhibitions, given in the galleries by the staff.

Group tours are available; contact the Scheduling Office.

Lectures and Courses

Thursday Morning Lectures

Great Masters at the Gallery
Our popular series of morning lectures will feature several of the outstanding masters represented in the Gallery collection.

Held in the Lecture Hall at 10:00 am on the following Thursdays:

April 10 *Nicolas Poussin and Claude Lorrain*
April 17 *Claude Monet*
April 24 *Emily Carr: Recent Ideas*
May 1 *Picasso: The Early Years*
May 8 *Tom Thomson*

Series tickets: $10.00 for Members, students, seniors; $15.00 non-Members. Single tickets, if available, will be sold on the day of the lecture at $3.50 each. As this series is regularly sold out, the application form on page 11 of *The Gallery* should be returned as soon as possible.

Special Lectures

Ketubah—The Jewish Marriage Contract
Irene Roth
Lecture Hall
Thursday, April 3, 8:00 pm

Irene Roth accompanied her husband, the eminent Sephardic scholar Dr. Cecil Roth, on his research travels in Italy, Spain and Southern France. In this lecture she will discuss the growth of his collection of Sephardic images with special reference to the marriage contracts which are on view in Gallery E. Free with admission to the Gallery.

The Cultural and Social History of the Weimar Republic
Dr. Ingrid Schuster, McGill University
Lecture Hall
Wednesday, May 7, 8:00 pm

Dr. Schuster will give a political and economic background to the Weimar Republic, then trace various trends such as the enthusiasm for things East Asian and American in the literature, theatre and arts of the period. Cultural developments will be related to the sociological developments of the era. Free with admission to the Gallery.

Walking Tour

To Found A National Gallery: The Royal Canadian Academy of Arts 1880-1913
Sunday, May 25, 3:30 pm

A tour conducted by Charles Hill, Curator of Post-Confederation Art, The National Gallery of Canada, organizer of the exhibition that traces the history of the Royal Canadian Academy of Arts from its inception through 1913, when the National Gallery Act was passed.

Assemble at the entrance to the Zacks Gallery. Free with admission to the Gallery.

In Concert

Saturday Afternoon Concert
Held in the Walker Court at 3:00 pm Saturday afternoon. Free with Gallery admission.

April 12

The Bill Smith Ensemble
A Toronto jazz group dedicated to the performance of freely improvised music within set structures, the trio–Bill Smith, reeds, David Prentice, violin and David Lee, bass–has toured extensively since its formation in January 1979.

Sunday Afternoon Concert
Held in the Walker Court at 3:00 pm Sunday afternoon. Free with Gallery admission.

April 13

Elizabeth Dolin, cellist, won the Fifth Annual Remeny Competition. Miss Dolin began her cello studies at the age of 12, and has been a student of Vladimir Orloff for the past six years.

ARRAY—Contemporary Music Ensemble
Activity Centre
Fri. April 25, Fri. May 30, 8:30 pm

The ARRAY concert series continues on Friday, April 25 with the première performance of works by Henry Kucharzyk and the performance of commissioned works by Marjan Mozetich, Patrick Cardy, John Thrower and John Fodi.

The final concert in the ARRAY series, Friday, May 30, will present works by Lou Harrison, Michael Byron, Frederic Rzewski, Tomas Dusatko, Daniel Foley and Gary Hayes.

Tickets $4 non-Members, $3 Members, available at the Information Desk.

The Galliard Ensemble
Activity Centre
Sun. April 20; Sun. May 11, 8:00 pm

On Sunday, April 20, the Galliard Ensemble will be joined by guest artist William Aide, piano, in a program of works by Mendelssohn, Ben-Haim, Block and Schoenberg.
On May 11, guest artist Harry Sargous, oboe, will join the Galliard in a program of Boccherini, Dohnanyi, Mozart and Britten.
Tickets $6 non-Members, $4 Members, available at the Information Desk.

Performance

William Wegman:
"I Am Very Pleased To Be Here"
Lecture Hall
Thursday, April 10, 8:00 pm

William Wegman is a New York-based artist whose talent for combining whimsy and insight has made him an important figure in contemporary art. Since graduating in 1967 from the University of Illinois with a Master of Fine Art in painting, he has branched out into a variety of media and is equally at home in video, photography, performances and conceptual and body art. After his performance, William Wegman will show recent video tapes and discuss his work. Free with admission to the Gallery.

Recent Voyages

Thursday, April 17, 7:30 pm
Walker Court
Performance in four parts:

Four Lives Martha Ladly
Cadbury Hill II Mark Gane
Recent Voyages–Salient Points Robin Cass
Managua Brian Blair

A series of evocative, personal reflections on time, travel and geography, incorporating a wide-range of acoustic and electronic media.

Free with admission to the Gallery.

Projected Parts Seven Weeks: video in continuous exhibition

New works by artists not yet known, by artist known in Canada, and by internationally known artists, in a program selected by Noel Harding, who creates video, film installations and performance sculptures. The works in this program have been chosen to reflect the diversity of the medium.

The program runs continuously during Gallery hours in the room outside the Irina Moore Gallery.

April 1-6
General Idea: *Test Tube*, 1979 (28½ min)
Antonio Muntadas: *Between the Lines*, 1979 (25 min)

April 8-13
William Wegman: *Selected Works, Reel 7*, and *Anthology* 1978 (27 min)
Richard Wardell: *Paranoia Sequences*, 1979 (14 min)
Robert Williams: *Selected Short Works*, 1979

April 15-20
Fitzgerald/Sandborn: *Interpolation*, 1979 (30 min)
Eric Cameron: *Thin Air-Laun*, 1980 (17 min)

April 22-27
Susan Britton: *Standard Format No. 1 (DA DA GO GO)*
Kathryn Kanehiro: *Window: Afternoon 1*, 1978 (2 min),
Shutters: Morning I and II, 1979

April 29-May 4
Vera Frenkel: *And Now, The Truth*, 1980
Richard Foreman: *City Archives*, 1978 (30 min)

Films

All screenings take place in the Lecture Hall; seating is limited to 150 persons. *Entrance to all programs is through the McCaul Street doors.*

Programs may be subject to change without notice. Confirmation of schedule or further information can be obtained by phoning 977-0414, ext. 268.

The Dirty Thirties
"The Dirty Thirties" concludes its exploration of the distinctive cinematic responses to ten of the most critical years in North American experience and twentieth-century history.

Sunday, April 6
2:00 pm
You Only Live Once
USA, 1937, 90 min
Dir. Fritz Lang, with Henry Fonda, Sylvia Sidney, Barton MacLane, William Gargan

continued on page 8

Events *continued from page 7*

4:00 pm
Thieves Like Us
USA, 1974, 123 min, col.
Dir. Robert Altman,
with Keith Carradine, Shelley Duvall

Sunday, April 13
2:00 pm
Dust Be My Destiny
USA, 1939, 88 min
Dir. Lewis Seiler, with John Garfield, Priscilla Lane, Alan Hale, Frank McHugh

4:00 pm
They Shoot Horses, Don't They?
USA, 1969, 120 min, col.
Dir. Sydney Pollack, with Jane Fonda, Gig Young, Michael Sarrazin, Susannah York

Sunday, April 20
2:00 pm
The Grapes of Wrath
USA, 1940, 128 min
Dir. John Ford, with Henry Fonda, John Carradine, Dorris Bowdon, Jane Darwell

4:30 pm
Bound For Glory
USA, 1976, 148 min, col.
Dir. Hal Ashby, with David Carradine, Ronny Cox, Melinda Dillon

Forbidden Films

Since its invention the cinema has been presumed to have a strong and potentially corrupting influence on its audience. Films have most often been censored or suppressed because they offend what are believed to be their culture's moral, political or even aesthetic standards. But because the cinema is a capital-intensive industry as well as an art, the very institutions that pay for films may censor them for economic reasons.

Sunday, May 4
2:00 pm
Shadows of Our Forgotten Ancestors (Teni Zabytyh Predkov)
USSR, 1964, col., 92 min
Director Sergei Paradjanov

Paradjanov's folk tale was attacked for both its Ukrainian nationalism and its modernism; he himself was imprisoned in 1974 for homosexuality.

4:00 pm
The Outlaw
USA, 1953, b&w, 115 min
Director Howard Hughes, with Jane Russell and Walter Huston

Howard Hughes' 1941 film was not generally released until 1946 because the Production Code Administration objected to the "countless shots of Rio (Jane Russell) in which her breasts were not fully covered."

Sunday, May 11
2:00 pm
The Moon is Blue
USA, 1953, b&w, 95 min
Directed by Otto Preminger,
with William Holden and David Niven

This film was refused approval for its use of the words "virgin," "seduce" and "pregnant" but its financial success eventually signalled the end of the production code.

4:00 pm
A Touch of Evil
USA, 1958, b&w, 98 min
Directed by Orson Welles, with Welles, Charlton Heston, Janet Leigh and Marlene Dietrich

When *A Touch of Evil* was first released, the studio not only cut some of Welles' footage but added new footage by another director.

Sunday, May 18
2:00 pm
Un Chant d'amour
France, 1950, b&w, 20 min
Directed by Jean Genet

Jean Genet's long suppressed masterpiece about homosexual love.

2:30 pm
L'Age d'Or
France, 1930, b&w, 80 min

Directed by Luis Buñuel, with Gaston Modot, Lya Lys, Max Ernst
The film was co-written by Buñuel and Dali; in accordance with surrealist ideology, only love–wild, archaic, irrational love–is acceptable.
(This film will be shown in French without subtitles.)

4:00 pm
Monsieur Verdoux
USA, 1947, b&w, 123 min
Directed by Charlie Chaplin with Chaplin and Martha Raye

Much of the protest involved with *Verdoux* was aimed at Chaplin himself, who was accused of being immoral (as a result of a 1944 paternity suit and of being a communist (a result of his support of left-wing causes).

Sunday, May 25
2:00 pm
Bezhin Meadow
USSR, 1935, b&w, 30 min
Directed by S.M. Eisenstein

Eisenstein's film was banned by the Ministry of Cinema and was reconsttructed by Sergei Yutkevitch in a much abbreviated version.

2:30 pm
Que Viva Mexico
USA-Mexico, 1931, USSR, 1979
Directed by S.M. Eisenstein and Gregori Alexandrov

Funding by Upton Sinclair was withdrawn mid-way through filming. Nearly fifty years later Alexandrov completed the film following notes and scenarios left by Eisenstein.

4:00 pm
The Miracle
Italy, 1948, b&w, 69 min
Directed by Roberto Rossellini,
with Anna Magnani and Federico Fellini

The U.S. Supreme Court overturned a 1952 ban of Rossellini's *The Miracle*, declaring that the films were entitled to the free speech and free press guarantees of the First Amendment.

Admission to Sunday screenings is $2.00 for a single film and $3.00 for the double bill. Tickets are available beginning at noon outside the Lecture Hall.

Classics of German Entertainment Cinema: 1919-1932

As a complement to the exhibition *Humorist Walter Trier*, leading examples of the popular entertainment cinema which flourished under the Weimar Republic will be featured in a four-week film series co-sponsored by the Goethe Institute Toronto.

Free with Gallery admission; however, tickets are necessary and will be available one hour before the screenings outside the Lecture Hall.

Thursday, May 1
7:00 pm
Die Puppe (The Doll)
1919, 72 min, silent with
German intertitles,* music**
Directed by Ernst Lubitsch, with Ossi Oswalda, Hermann Thimig, Viktor Janson

8:45 pm
Madame Du Barry (Passion)
1919, 129 min, silent with
English intertitles, music**
Directed by Ernst Lubitsch, with Pola Negri, Emil Jannings

Thursday, May 8
7:00 pm
Zur Chronik von Grieshuus (The Chronicle of the Gray House)
1923, 100 min, silent with English intertitles, music**
Directed by Arthur von Gerlach, with Paul Hartmann, Lil Dagover

8:45 pm
Tartuff (Tartuffe)
1925, 102 min, silent with
German intertitles,* music**
Directed by F.W. Murnau, with Emil Jannings, Lil Dagover, Werner Krauss

Thursday, May 15
7:00 pm
Die weisse Hölle von Pitz Palu (The White Hell of Pitz Palu)
1929, 84 min, silent with
English titles and music track
Directed by Arnold Fanck and G.W. Pabst, with Leni Riefenstahl, Gustav Diessl, Ernst Udet

8:45 pm
Der Kongress tanzt (Congress Dances)
1931, 85 min, English subtitles
Directed by Eric Charell,
with Lilian Harvey, Willy Fritsch

Thursday, May 22
7:00 pm
Emil und die Detektive (Emil and the Detectives)
1931, 70 min, English subtitles
Directed by Gerhard Lamprecht, with Fritz Rasp, Rolf Wenkaus, Käthe Haack

8:45 pm
Ein blonder Traum (A Blond Dream)
1932, 84 min, English subtitles
Directed by Paul Martin, with Lilian Harvey, Willy Fritsch

*German intertitles will be simultaneously translated at the screenings.
**Live piano accompaniment.

In person: Jon Jost
Lecture Hall
Thursday, April 24, 8:00 pm

Independent filmmaker Jon Jost will present his 1977 feature *Last Chants for a Slow Dance (Dead End)* (USA, 1977, 90 minutes). Entrance through McCaul Street doors. Free; however, tickets are necessary and will be available beginning one hour before the screening outside the Lecture Hall.

Noon-Hour Films

Recent Experimental Works by Canadians

The following program presents films from the collection of the Edward P. Taylor Audio-Visual Centre. The purchase of many of these films was made possible by a generous donation from Northern Telecom. All films are free with admission to the Gallery and are screened at 12:00 noon in the Moore Lecture Hall.

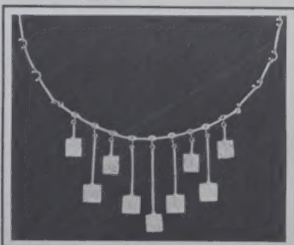
April 1/2/3
Black Forest Trading Post, Andrew Lugg (1975-76, 4 min)
X, Vincent Grenier (1976, 9 min)
The Central Character, Patricia Gruben (1977, 9 min)
How the Hell are You?
Veronika Soul (1972, 12 min)
Weather Building, Ross MacLaren (1976, 10 min)

April 8/9/10
Night Sail, George Semsel (1979, 15 min)
Zum Ditter, Rick Hancox (1979, 10 min)
Winterlude, Lorne Marin (1979, 5 min)
Oxford Hotel, Igor Tertysznyj (1979, 20 min)
4-7-74 Chris Benton/Mick Griffin (1979, 11 min)
Dialogue of an Ancient Fog, Lois Siegel (1979, 6 min)
Dial, Mike Riggio (1979, 4 min)
Trapline, Ellie Epp (1976, 18 min)

continued on page 9

Springtime in Scandinavia
May 15–June 1, 1980
Sweden, Norway, Denmark
Cost of tour is $2,990 (plus $100 tax deductible donation to the Art Gallery of Ontario) and includes all breakfasts, 9 lunches and 6 dinners
See coupon for brochure in this issue

A project of the Volunteer Committee


THE JEWELLERY SHOP
One-of-a-kind and Canadian designer jewellery in gold, silver and semi-precious stones
Open regular Gallery hours and Monday from 10:00 am to 5:30 pm
A project of the Volunteer Committee
Hand-crafted bronze necklace by Anne Dick

Events *continued from page 8*

Animation from the Collection
April 22/23/24 *and* 29/30/May 1
Munchen Berlin Wandering, Oskar Fischinger (1927, 3 min)
Begone Dull Care, Norman MacLaren (1949, 7 min)
Study No. 11, Harry Smith (1958, 4 min)
Duo Concentantes, Larry Jordan (1962-64, 10 min)
69, Robert Breer (1968, 5 min)
The Owl Who Married a Goose, Caroline Leaf (1974,-7 min)
Daydream, Alan Pakavnyk (1978, 2 min)
Cellular Progressions, Villem Teder (1979, 9 min)

Sculptural Film
Working alone or within sensitive collaborations (such as Christo has found with the Maysles Bros.), sculptors have explored shape in space through time on film. Morris and Smithson represent different personal responses to existing works; Snow and Conner introduce a sensitivity to photographic documentation; Serra's concern with weight and tension extends into sensual studies of moving steel.

May 6/7/8
Running Fence, directed by the Maysles Bros. (1977, 55 min)

May 13/14/15
Spiral Jetty, Robert Smithson (1970, 35 min)
Christo's Valley Curtain, directed by the Maysles Bros. (1973, 28 min)

May 20/21/22
Crossroads, Bruce Conner (1976, 36 min)
Standard Time, by Michael Snow (1976, 8 min)
Breakfast, by Michael Snow (1972 and 1976, 15 min)

May 27/28/29
Hand Catching Lead, Richard Serra (1968, 3½ min)
Neo-Classic, Robert Morris (1971, 15 min)
Railway Turnbridge, Richard Serra (1976, 19 min)

The Grange

Group Tours of The Grange
Groups of all ages and with widely diversified interests have found a visit to The Grange a rewarding experience. Special tours and illustrated talks are tailored to each group's requirements. Evening tours (by appointment on Wednesday and Thursday evenings) by candle and firelight are particularly appealing. Light refreshments may be requested when the appointment is made. In addition to regular school visits, we can arrange special participation visits for small groups of school children.

All tours should be arranged at least two weeks in advance. Adult tours, minimum of 10 persons: $2.50 per person. Senior citizens tours: 50¢ per person. Student tours: 75¢ per student; accompanying adults free. We suggest that groups be limited to 30 persons. The maximum number which The Grange can accommodate at one time is 40.

Grange Talks
A short illustrated talk, free with admission, takes place in The Grange on Tuesday, Wednesday*, Thursday and Friday at 2:30 and at 2:30 and 4:00 pm on Saturday and Sunday. The subject is *The Grange: An Introduction to a Gentleman's House.*

One of the following talks will be given at 2:30 pm on Wednesday and Thursday evenings:
Chinese Export Porcelain; Furniture of a Gentleman's House; Lights & Lamps in 19th Century York; Medicine in the 19th Century; Restoration of an Historic House; Theatre Life in 19th Century Toronto; The Final Touch–Clothing Accessories in the 19th Century; Toronto in 1835.

Exhibitions

Wild Flowers by Robert Holmes
The Grange Music Room
through Sunday, May 11
Robert Holmes (1861-1930) specialized in the depiction of Canada's wild flowers. This exhibition of Holmes' work has been selected from the Art Gallery's extensive collection of his watercolours.

The Grange through the Eyes of the Artist
The Grange Music Room
Wednesday, May 14 to Sunday, September 21
The Grange with its spacious lawns shaded by towering elms was a favourite subject for nineteenth century artists.

The Chinese Influence on 19th Century Houses
The Grange Corridor
through July 13
The Victorians had many examples of chinoiserie in their houses. The objects in this exhibition are from the Goldwin Smith Collection of furniture, not shown in The Grange because of its later date. (The Grange is restored to 1835-40.)

Upstairs Downstairs
The Grange Corridor
An exhibition illustrating some of the daily activities in The Grange.

The Grange Museum
The stories of *The People of The Grange, Furnishing an Historic House, The Architectural Preservation of The Grange,* and *The Money Used in Upper and Lower Canada in the Early Nineteenth Century.*

Art Tours

Visit Tutankhamun in Egypt
Too costly, too difficult to arrange? Not so!

From mid-April through mid-July, seven 10-day trips will leave Toronto for Cairo. These trips are sponsored by the Volunteer Committee of the Art Gallery of Ontario. The cost is $1298* plus a $40 tax-deductible donation to the Art Gallery.

Included in the itinerary are visits to Cairo, Old Cairo, and the world-famous Egyptian Museum which houses among other treasures the 5,000 artifacts from Tutankhamun's tomb; Memphis-Sakkara, the Pyramids of Giza and the Sphinx; Luxor, the City of the Dead, the Valley of the Kings, the tomb of Tutankhamun, the temple of Queen Hatshepsut, the Colossi of Memnon and more.

The price includes return airfare to Toronto, accommodation in first-class hotels (double occupancy), breakfast and lunch or dinner (except in Paris), all transportation, sightseeing and entrance fees, and tour guides.

To obtain a brochure, giving further details of these exciting trips, contact:
Butterfield & Robinson Travel
330 Bay Street, Suite 1604
Toronto, Ontario M4H 2S8
Telephone (416) 864-1354
*based on rates of November 1979

Scottish Houses
September 11-20

Fly from Toronto to Prestwick and the Turnberry Hotel, where David Durant, British historian and author, will join us. Visit the Isle of Arran and its Brodick Castle and famous Culzean Castle. In Edinburgh historic fortesses and charming Georgian squares await us. Day tours to beautiful Mellerstain, Dryburgh Abbey and Abbotsford, the romantic baronial house of Sir Walter Scott are planned. Another tour will include visits to Traquair, ten centuries old and unaltered for three, and Bowhill with its truly outstanding art collection. The famous Adam Mansion, Hopetown House, the Border castle Floors and a private tour of the Scottish National Academy will further our appreciation of the wealth of art and architecture in Scotland.

Coupon for further information on page 11.

Gallery Hopping

Art in April
Wednesday, April 30
Join us on our day in Oakville. Visit the Oakville Centennial gallery with an exciting contemporary exhibit, the charming Gairloch Gallery in its garden setting, and the studio of artist Gwinith Young. A buffet lunch will be held at the Glen Abbey Golf Club. The bus leaves from the St. Clair and Yonge Street subway entrance on Pleasant Boulevard at 9:15 am sharp.

For further information, call the Volunteer Office.

Tickets ($18.00 each) may be obtained by writing to the Volunteer Office and enclosing a stamped, self-addressed envelope. Please include your telephone number.

London, Ontario
Wednesday, May 21
Plan to join us in May on a visit to London's new gallery, designed by Raymond Moriyama. We will be given a tour of the building and of the Gallery's collection. After a glass of wine and lunch at The Garage, a popular London restaurant, we will visit Elden House, which was built in 1834 and still contains the family's furniture.

The bus leaves from the St. Clair and Yonge Street subway entrance on Pleasant Boulevard at 8:30 am sharp! Tickets ($23.00 each) may be obtained by writing the Volunteer Office and enclosing a self-addressed envelope. Please include a telephone number.

Members' Activities

Art and Apèritif
Join us in the Walker Court each Wednesday for a talk and a tour at 5:30 pm, followed by an informal get-together with the tour guide in the licensed Members' Lounge. No reservation is necessary; the art is on us! For information regarding the subject of the tour, please call the Information Desk on the day of the tour. *Art and Apèritif* will conclude for the season on June 25.

Annual Report
If you wish to receive a copy of the 1979/80 *Annual Report*, please send in the coupon on page 11.

Dinner Tours
Dinner will be served in the Restaurant at 6:00 pm, followed by a tour at 7:30 pm. The evening concludes informally in the Members' Lounge with coffee and discussion.

Wednesday, April 9
The Innovative Image in Contemporary Art

Wednesday, April 16
Transformations in Landscape Painting

Wednesday, April 23
Inside Henry Moore

Wednesday, May 14
The Grange: A Gentleman's House of 1835-40

Wednesday, May 21
Nineteenth Century Canadian Painters and Patrons

Wednesday, May 28
The Royal Canadian Academy of Arts 1880-1913

Tickets are $12.50 each and may be obtained by mailing the coupon on page 11 together with a stamped self-addressed envelope.

continued on page 11

Jemima Puddle-Duck
by Beatrix Potter, 13½" x 17"

THE REPRODUCTION SHOP
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Eskimo, Indian and Foreign
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A project of the Volunteer Committee

Over 800 contemporary artworks by Canadian and international artists available for rent to members of the Art Gallery of Ontario.

You may rent for one, two or three months. If you wish to purchase your selection, the rental fee is deducted from the purchase price.

Members of the Selections Committee will be happy to assist you with your selection for office, club or home.

Celebrate Spring with a new selection.

Rental hours:
Tuesday–Saturday from 11:00 am to 4:00 pm
Thursday from 11:00 am to 9:00 pm

Art
Rental
Service

A Project of the
Volunteer Committee

Calendar at a Glance

April

Tuesday 1
Video by Muntadas and General Idea: continuous through the week
12 noon films by five contemporary Canadians
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 2
12 noon films by five contemporary Canadians
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
5:30 pm Art and Apèritif

Thursday 3
12 noon films by five contemporary Canadians
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
7:30 pm Talk of the Week
8:00 pm lecture: Irene Roth

Friday 4
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 5
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 6
1:00-4:00 pm Try Your Skill
1:00-4:00 pm Hands On
2:00 pm film: *You Only Live Once*
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
4:00 pm film: *Thieves Like Us*

Tuesday 8
Video by Wegman, Williams, Wardell: continuous through the week
12 noon films by eight contemporary Canadians
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 9
12 noon films by eight contemporary Canadians
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Art and Apèritif
6:00 pm dinner tour: *The Innovative Image*
8:00 pm Grange lecture: David Newlands

Thursday 10
10:00 am lecture: *Poussin and Lorrain*
12 noon films by eight contemporary Canadians
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
7:30 pm Talk of the Week
8:00 pm performance: William Wegman

Friday 11
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 12
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
3:00 pm concert: Bill Smith Ensemble

Sunday 13
The Innovative Image closes
1:00-4:00 pm Try Your Skill
1:00-4:00 pm Hands On
2:00 pm film: *Dust Be My Destiny*
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
3:00 pm concert: Elizabeth Dolin
4:00 pm film: *They Shoot Horses, Don't They?*

Tuesday 15
Video by Fitzgerald/Sandborn and Cameron: continuous through the week
12:15 and 2:00 pm Gallery Talk
2:30 Grange Talk

Wednesday 16
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
5:30 pm Art and Apèritif
6:00 pm dinner tour: *Landscape*

Thursday 17
10:00 am lecture: *Claude Monet*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
7:30 pm Talk of the Week
7:30 pm performance: *Recent Voyages*

Friday 18
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 19
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 20
1:00-4:00 pm Hands On
2:00 pm film: *The Grapes of Wrath*
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
4:30 pm film: *Bound for Glory*
8:00 pm concert: The Galliard Ensemble

Tuesday 22
Video by Britton and Kanehiro: continuous through the week
12 noon animated film by eight filmmakers
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 23
12 noon animated film by eight filmmakers
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Art and Apèritif
6:00 pm dinner tour: *Inside Henry Moore*
8:00 pm Grange lecture: Miriam Varadi

Thursday 24
10:00 am lecture: *Emily Carr*
12 noon animated film by eight filmmakers
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
7:30 pm Talk of the Week
8:00 pm In Person: filmmaker Jon Jost

Friday 25
2:15 pm Gallery Talk
2:30 pm Grange Talk
8:30 pm concert: ARRAY

Saturday 26
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 27
Louis Comtois closes
Transformations in Modern Architecture closes
Master Drawings from the Held Collection closes
Ketubah closes
1:00-4:00 pm Hands On
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Tuesday 29
Video by Frenkel and Foreman: continuous through the week
12 noon animated film by eight filmmakers
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 30
9:15 am Gallery Hopping: Oakville
12 noon animated film by eight filmmakers
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
5:30 pm Art and Apèritif

May

Thursday 1
10:00 am lecture: *Picasso*
12 noon animated film by eight filmmakers
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
7:00 pm film: *Die Puppe*
7:30 pm Talk of the Week

Friday 2
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 3
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 4
1:00-4:00 pm Hands On
2:00 pm film: *Shadows of Our Forgotten Ancestors*
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
4:00 pm film: *The Outlaw*

Tuesday 6
12 noon film: *Running Fence*
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 7
12 noon film: *Running Fence*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
5:30 am Art and Apèritif
8:00 am lecture: Dr. Ingrid Schuster

Thursday 8
10:00 am lecture: *Tom Thomson*
12 noon film: *Running Fence*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
7:00 pm film: *Zur Chronik von Grieshuus*
7:30 pm Talk of the Week
8:45 pm film: *Tartuff*

Friday 9
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 10
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 11
Wild Flowers by Robert Holmes closes
1:00-4:00 pm Hands On
2:00 pm film: *The Moon is Blue*
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
4:00 pm film: *A Touch of Evil*
8:00 pm concert: The Galliard Ensemble

Tuesday 13
12 noon films: *Spiral Jetty; Christo's Valley Curtain*
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 14
The Grange through the Eyes of the Artist opens
12 noon films: *Spiral Jetty; Christo's Valley Curtain*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
5:30 pm Art and Apèritif
6:00 pm dinner tour: *The Grange*

Thursday 15
12 noon films: *Spiral Jetty; Christo's Valley Curtain*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
7:00 pm film: *Die weisse Hölle von Pitz Palu*
7:30 pm Talk of the Week
8:45 pm film: *Der Kongress tanzt*

Friday 16
Gallery School 50th Anniversary opens
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 17
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 18
International Museums Day
1:00-4:00 pm Try Your Skill
1:00-4:00 pm Hands On
2:00 pm film: *Un Chant d'amour*
2:30 pm film: *L'Age d'Or*
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
2:30 pm film: *Monsieur Verdoux*

Tuesday 20
12 noon film: *Crossroads; Standard Time; Breakfast*
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 21
8:30 am Gallery Hopping: London, Ontario
12 noon films: *Crossroads; Standard Time; Breakfast*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
5:30 pm Art and Apèritif
6:00 pm dinner tour: *19th Century Canadian Painters and Patrons*

Thursday 22
12 noon films: *Crossroads; Standard Time; Breakfast*
12:15 and 3:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
7:00 pm film: *Emil und die Detektive*
7:30 pm Talk of the Week
8:45 pm film: *Ein blonder Traum*

Friday 23
12:15 pm Gallery Talk
2:30 pm Grange Talk
8:00 pm Members' Preview: *To Found a National Gallery*

Saturday 24
To Found a National Gallery opens
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 25
Humorist Walter Trier closes
1:00-4:00 pm Hands On
2:00 pm film: *Bezhin Meadow*
2:30 pm film: *Que Viva Mexico*
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
3:30 pm tour, *To Found a National Gallery:* Charles Hill
4:00 pm film: *The Miracle*

Tuesday 27
12 noon films: *Hand Catching Lead; Neo-Classic; Railway Turnbridge*
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 28
12 noon films: *Hand Catching Lead; Neo-Classic; Railway Turnbridge*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
5:30 pm Art and Apèritif
6:00 pm dinner tour: *Royal Canadian Academy*

Thursday 29
12 noon films: *Hand Catching Lead; Neo-Classic; Railway Turnbridge*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
7:30 pm Talk of the Week

Friday 30
12:15 pm Gallery Talk
2:30 pm Grange Talk
8:30 pm concert: ARRAY

Saturday 31
Cross-Currents opens
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Coupons

Dinner Tours

Please specify date(s) and number of tickets required at $12.50 each.

April 9 ☐ April 16 ☐ April 23 ☐
May 14 ☐ May 21 ☐ May 28 ☐

Please enclose a stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario and return to the Volunteer Office. There are no refunds from 10 days prior to the event.

Name_____
Address_____
_____
City_____ Code_____
Tel: home_____ bus_____

Thursday Morning Lectures

Please send me

☐ series ticket(s) at $10.00 (Members)
☐ series ticket(s) at $15.00 (non-Members)

I enclose a stamped, self-addressed envlope and cheque payable to the Art Gallery of Ontario for the amount of $_____ .

Please mark the outer envelope Scheduling Manager, Education Services.

Name_____
Address_____
_____
City_____ Code _____
Tel: home_____ bus_____

Filmfare

Please specify date(s) and number of tickets required at $15.00 each.

July 8 ☐ July15 ☐ July22 ☐ July 29 ☐

Name_____
Address_____
City_____ Code_____
Tel: home_____ bus_____

If the date(s) requested is sold out, please indicate alternate choices.

_____

Annual Report

Please send me ___ copies of the 1979/80 *Annual Report*.

Name_____
Address_____
City_____ Code_____
Please mark the envelope Attention Membership Department.

Scottish Houses

I am interested in the tour to Scotland. Please send me further information and an application form.

Name_____
Address_____
City_____ Code_____
Tel: home_____ bus_____
Please mark your envelope "Volunteer Office."

Springtime in Scandinavia

I am interested in the tour to Scandinavia. Please send me further information and an application form.

Name_____
Address_____
City_____ Code_____
Tel: home_____ bus_____
Please mark your envelope "Volunteer Office."

Events *continued from page 9*

Filmfare

Each Tuesday evening in July and August you may enjoy a specially prepared dinner, followed by the private screening of a film of particular interest to Gallery Members.

A pay-bar will be open on the terrace from 5:30 pm, and Members and their guests will be seated for dinner between 6:00 and 6:30 pm. The film will begin at approximately 7:45 pm.

July 8 *Cosimo de Medici*
July 15 *The Power of Cosimo*
July 22 *Leon Baptista Alberti*
July 29 *The Rebel Angel*

Tickets are $15.00 each and may be obtained by mailing the appropriate coupon together with a stamped, self-addressed envelope. Please use the coupon at the back of this issue and mark the outer envelope "Volunteer Office."

HANDS ON!
Art Gallery of Ontario
For parents and kids, aged 4 and up
Sundays from 1.00 pm to 4.00 pm
Admission Free
Tickets at Information Desk- supply limited

For Young People

School Tours

Secondary School Tours continue to the end of the school year, with students coming to see and discuss special exhibitions as well as the permanent collection.

Summer School

The Junior School Summer Courses provide an opportunity for young people between the ages of 8 and 18 to participate in visual art activity during their summer holidays. They must be keenly interested in drawing, painting, three-dimensional work and printmaking. In the course of six weekly periods, these areas will be covered by instructors who are producing visual artists with special teaching experience. All the necessary materials and equipment will be supplied by the Gallery School and either morning or afternoon classes may be chosen. Fees must be paid at registration. No refunds will be allowed after the date of the first period, July 8, whether or not the student has attended this period.

Summer School begins Tuesday, July 8 and ends Tuesday, August 12. Morning class is from 9:45-11:45 am. Afternoon class is from 1:30-3:30 pm.

Members–$25.00;
non-Members–$30.00

You must register in person in the Activity Centre on June 4 from 7:00-9:00 pm. If classes are not filled, a second registration will take place the following Wednesday at 7:00 pm. Please call Carol Johnson in the Activity Centre at 977-0414, ext. 369, on Monday, June 9, for information regarding possible second registration. Registration will not be accepted by mail.

Try Your Skill

The Activity Centre offers a chance on Sunday afternoons for visitors age 6 and up to drop in and do some drawing, painting, printmaking or clay-modelling. Three Gallery School artists will be on hand to help with comments and suggestions. Basic materials will be supplied free of charge. The dates are April 6 and 13, and May 18, 1:00-4:00 pm.

General Information

Admission

Adults $2.00
Students (full-time, with cards) $.75
Students, 12-16 years $.50
Senior Citizens (with cards) $.75
Members, Ontario Privilege Card holders, accompanied children under 12 free. Admission is FREE to all on Thursday evenings from 5:30 to 9:00 pm.

Gallery and The Grange hours

Tuesday, Friday, Saturday, Sunday: 11:00 am-5:30 pm
Wednesday, Thursday: 11:00 am-9:00 pm
Closed Monday*
*Restaurant, book and reproduction shops open

Gallery Shop

Open Mondays (except public holidays) 10:00 am-5:00 pm and regular Gallery hours

Art Rental Service

Open for viewing during regular Gallery hours.
Open for business Tuesday-Saturday 11:00 am- 4:00 pm;
Thursday 11:00 am-9:00 pm

Restaurant

Open Monday (except public holidays) 12 noon-3:30 pm; Tuesday, Friday, Saturday, Sunday 12 noon-5:30 pm; Wednesday and Thursday 12 noon-9:00 pm
Lunch and afternoon tea daily
Reservations advisable

Cafeteria

Open (except Mondays)
11:00 am-5:30 pm

Cameras

Hand-held cameras are permitted in the Gallery but no flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

Telephone

(416) 977-0414

Location

Dundas Street West between McCaul and Beverley; west of St. Patrick subway station.

Mailing Address

317 Dundas Street West
Toronto, Ontario
M5T 1G4

Donor Cards

A project of the Volunteer Committee

Donations may now be made at the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion. The person or family to be honoured will receive a special acknowledgment card. Tax receipts will be issued for gifts of $5.00 or more.

Please include the following information with your donation:
(a) The donor, your name and address
(b) The occasion to be honoured
(c) The name and address of the recipient
(d) Donation cheques payable to the Art Gallery of Ontario.

Forward mail to:
The Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, M5T 1G4

Edward P. Taylor Audio-Visual Centre

The Audio Visual Centre has slides, video-tapes and media kits relevant to art history available for loan to any individual within Canada. For those able to visit the Centre and select their own material, the Centre is open Tuesday through Friday until 5:00 pm and until 9:00 pm on Thursday evenings. A catalogue lists the materials available for those outside the Metro area and a Loans Consultant will prepare out-of-town orders.

For use of video facilities, an appointment is advisable (telephone 977-0414, ext. 259). A catalogue is available upon request.

Arthur Lismer, Canadian, 1885-1969, *Georgian Bay Near Go Home Bay*, 1926, oil on canvas, 71.1 x 91.8 cm. Gift of Mr. and Mrs. W.C. Harris, 1979.

"This is an exceptionally fine work of Lismer's, strongly patterned and yet subtle in colour, dating to the early years of the Group of Seven. It fills a gap in our collection of the work of an artist who had a long, personal involvement with this institution," says Dennis Reid, Curator of Historical Canadian Art at the Art Gallery of Ontario.

Arthur Lismer, a founding member of the Group of Seven, was born in Sheffield, England, in 1885, and studied at the Sheffield School of Art and the Antwerp Academy. He came to Toronto in 1911 and soon met a group of artists, including Lawren Harris, A.Y. Jackson and J.E.H. MacDonald, with whom he shared a vision of an indigenous Canadian art.

As Educational Supervisor at the Art Gallery of Ontario from 1927 to 1938, Lismer created and directed the Gallery's Children's Art Centre and became internationally known for his inspired teaching. He received many awards during his lifetime, and was honoured with a major retrospective at the Art Gallery of Ontario, the National Gallery of Canada and the Montreal Museum of Fine Arts in 1950. He died in Montreal in 1969, just two years after retiring as principal of the School of Art and Design of the Montreal Museum of Fine Arts.

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario
M5T 1G4

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